
SALVAGE FISHERMAN'S MUSEUM

2021 BUILDING RENOVATIONS REPORT



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1. Introduction – Welcome to the Fisherman's Museum

Scope of the Report

Prepared by Maryssa Barras, the 2021 Salvage Fisherman's Museum Summer Property Manager, the purpose of this report is to 1) document the full extent of renovations completed by Barbour Services Inc. contracted by the Salvage Fisherman's Museum Committee (SFMC), and 2) create a record documenting any important heritage features uncovered by the renovations.

Project Context

The Salvage Fisherman's Museum first opened its doors to the public on June 28, 1969 as a small community museum. For over thirty years volunteers and employees successfully maintained and operated the museum. Over time and as the population of Salvage aged and decreased though, museum volunteers diminished in numbers and the building began to decline. Eventually museum caretakers were no longer able to maintain the museum or find replacements for their roles. Facing an unclear future, the museum closed in 2009. Six years later, in 2015, Salvage resident Nancy Murphy alongside several other dedicated volunteers took the initiative to rekindle the Salvage Fisherman's Museum Committee (SFMC) as a branch of the Town of Salvage. After one year of planning and modest renovations, the museum was reopened to the public on July 1, 2016.

Over the next four years the museum was able to sustain itself through government funding and summer student staff with support from the town. Despite this, the material conditions of the museum continued to deteriorate, and the SFMC identified a need for immediate interventions in order to ensure the long term sustainability of the museum.

In 2020 the SFMC, in collaboration with the Town of Salvage, applied for provincial heritage designation and contracted a building assessment to evaluate what would be needed to ensure the long term stability of the historic structure. As a result of this the museum successfully obtained provincial funding through the Covid-19 Stimulus Program (CSP), HeritageNL Preservation Grant, and the Young Canada Works program to be used to renovate, stabilize, and document the historic Lane/Heffern house in the museum building. The CSP funding application was bundled with additional municipal improvement projects for the Town of Salvage and totaled 126,098.40\$ - of that total 103,000\$ was approved for museum renovations. HeritageNL funding totaled 10,000\$ to go towards building materials and labour. Young Canada Works funding totaled 9,800\$ to go towards hiring a Museum Property Manager whose primary roles included community research, collections management, and documenting renovations to produce a report on renovations.

This document constitutes a detailed and complete report on the 2021 building renovations, including a summary of the building history, historic building features, and maintenance recommendations in order to ensure the longevity of the building.

Project Guidelines

As a designated heritage property renovations and restorations to the SFM are required by HeritageNL to adhere to the Parks Canada's *Standards and Guidelines for the Conservation of Historic Places*. Briefly, this means that renovations were to prioritize the preservation and stabilization of historic elements and to only use appropriate materials which restore the building to its original image during renovations.

2. Background and Context

Site Location and Description

The Salvage Fisherman's Museum is located at 52 Mountain View Road, Salvage, NL. The property covers a small area of 424 square meters, and is bordered by a neighboring residential property, a road, forested hills to the south, and a small brook and steep drop to the south east (see appendix 1, pg. 21). Historically, the property included:

- several garden areas
- a now collapsed cellar located somewhere along the modern trail leading behind the museum
- an outhouse along the brook
- a new cellar dating to the 1950s (now located on the neighboring property)
- a shed in front of the museum constructed in the 1950s
- extensive fencing

The current property boundaries, which only extend 20 feet from the edge of the building on any given side were drawn in 1969 when the Eastport Peninsula Committee for the Development of Progress purchased the building. Today the property features the historic Lane/Heffern building, two extensions connected to the historic building, a new shed, two walkways along the back and eastern edges of the building, and a number of domestic trees and plants.

Building History

The oldest portions of the Lane/Heffern house were likely built in the 1860s, with local histories dating the building to 1861 or 1862. It was originally thought Charles Lane constructed the building, but Charles Lane was born in 1861, making it impossible for him to have constructed the house in 1860s. To make sense of this discrepancy a recent inquiry by HeritageNL has instead proposed that a smaller version of the house was originally built in the 1860s before being purchased and significantly remodeled by Charles shortly before or after he was married in the late 1880s (Jarvis and Barras 2020). If this theory is true the original architect of the first iteration of the home remains to be determined.

The property was owned and occupied by members of the Lane family for over 40 years, ending when the Charles Lane's son, Charles Maxwell Lane, sold the home to William Penney in the early mid-20th century. While Charles Maxwell was the last Lane to own the home, his sister Tryphie (Tryphenia) Lane was the last Lane to live in the home. It is unclear when exactly Tryphie left Salvage, but local resident Gerald Hunter recalls visiting her in the museum building when he was a child in the late 1930s and 40s.

Local residents Arthur (Art) Heffern and Gerald Hunter both recall that the next owner of the museum building and property (William Penney) purchased the lot with plans to rent it or convert it into a shop. For whatever reason these plans were never realised, leaving the house largely empty for several years in the 1940s.

In 1948 Wilfred and Ida Heffern purchased the home after deciding to move from Wild Cove so that their two youngest sons, Alister and Arthur (Art), could attend school. Surveys of the property from this time were not obtained for this report, but local knowledge places the expanse of the property extending far behind the museum building and potentially through to the waterfront, where Wilfred and Ida's older sons built homes.

Over time the museum building (which lacked plumbing and electricity) was replaced by new, modernized, homes on adjacent plots. In the mid-1960s Eli Garland 'Gar' Heffern, the last person to have lived in the house, left it. In 1969 Arthur 'Art' Heffern sold the building and its immediate property for 200\$ to the Eastport Peninsula Committee for the Development of Progress so that the building to be converted into a museum (Heffern and Hunter 2021; Handcock 2021).

In the years following the museum's opening the building was expanded twice in order to meet the needs of incoming tourists – greatly increasing the museum's total square footage.

Architectural Assessment

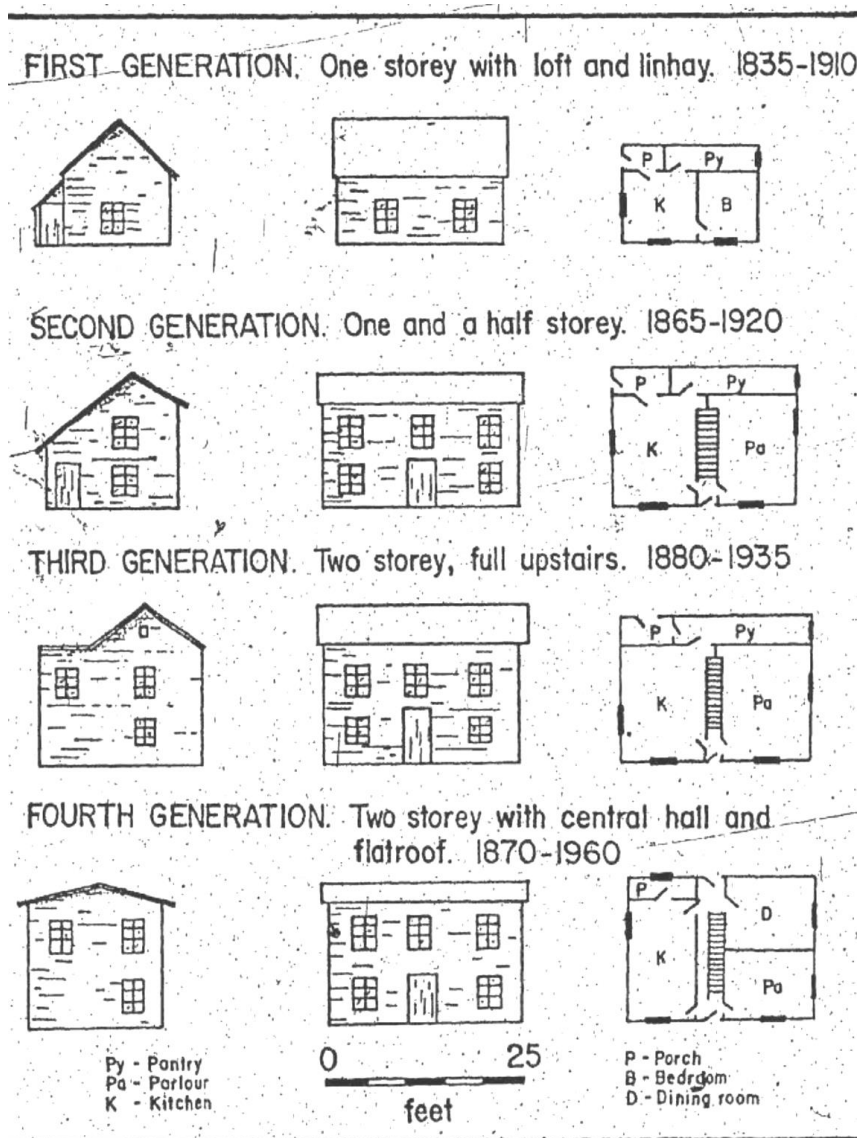


Image 1: Time sequence for the development of vernacular architecture in Trinity Bay, NL. (Mills 1975).

The Lane/Heffern House is a typical example of a mid-late 29th century vernacular outpost Newfoundland home with the addition of a few unique features. Following typical building practices for the period "it seems likely that the house was constructed in two phases. First: a small, square one-and-a-half storey (possibly) gabled house with large walk-in chimney constructed in the early to mid-19th century. Second: a major remodel to a $\frac{3}{4}$ Georgian floorplan, larger, rectangular two-storey, steeply pitched gable house' (Jarvis and Barras 2020).

During renovations, we discovered that the building was built with a balloon frame, offering some clues as to the original size and shape of the building. Across the front face of the building studs and sheeting which likely date to the 19th century were revealed, with the balloon studs reached all the way from the ground level through to the roof uninterrupted. This likely indicates that the total height of the building's two stories has either never been altered or that building was completely reframed to accommodate a higher roofline when it was raised by Charles Lane in the 1880s.

While the total footprint of the earlier building would likely be more similar in size to Mill's (1975) smaller first generation style houses, the uninterrupted framing through

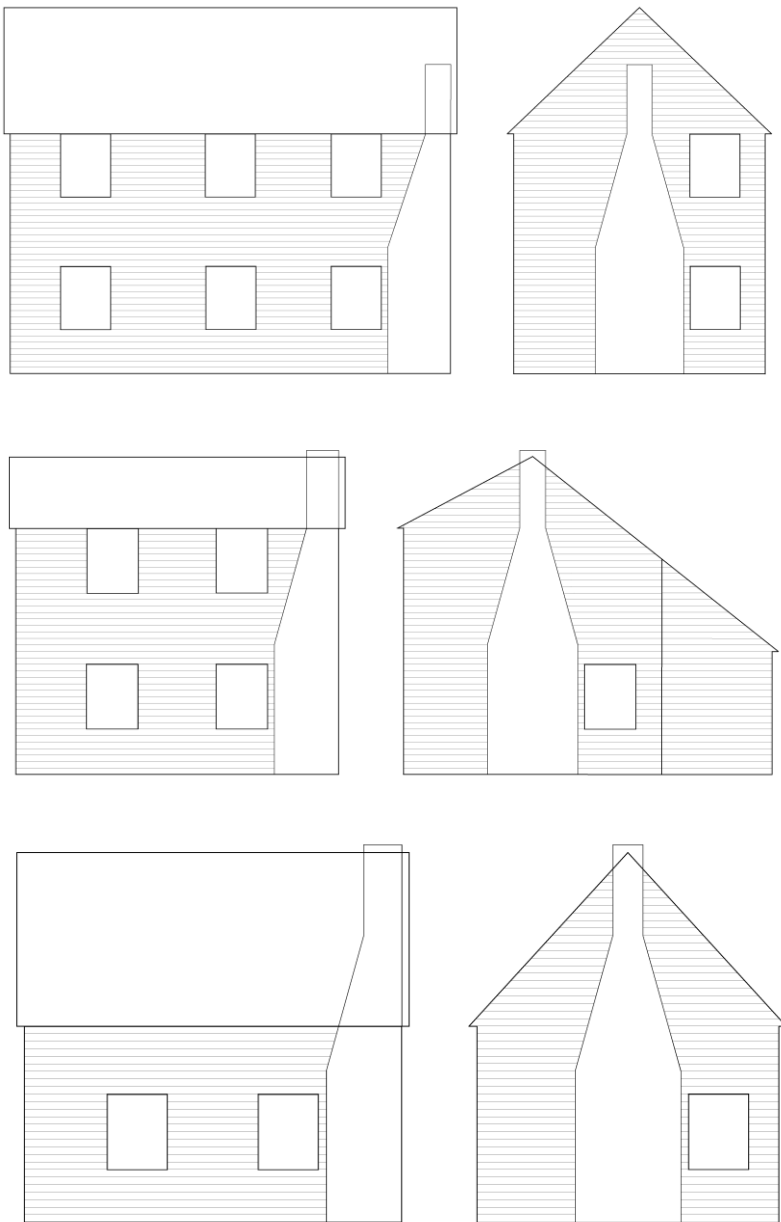


Image 2: Comparative interpretations of the Salvage Fisherman Museum's current exterior appearance (top) and its potential earlier iterations (middle and bottom). None of these drawings are to scale (By Maryssa Barras, 2021)

to the roof line suggests that the original home may have been similar to second generation homes which had slightly taller half stories. The stone chimney also does not reach through the top of the building's roof, which likely points to an originally shorter roof.

In addition to stopping halfway through the roof, the chimney would have been built in an 'inglenook' style. This type of chimney is uncommon but not unheard of in Newfoundland, and would have had a large, enclosed, base to accommodate open fires on the first story (Jarvis and Barras 2020). It is unclear when exactly the large chimney was dismantled, but members of the Heffern family recall that it was long gone before they moved into the home in 1948.

The interior of the building has an unusual layout. The first floor consists of one very large open space, which was originally divided into two rooms, a parlor and kitchen, in addition to a small hallway. The parlor wall was removed when the building was converted into a museum in the 1960s (see appendix for current building floor plans). The small hallway on the first floor is located in the 1880s extension of the building and houses the staircase to the second floor. The staircase is likely located in this area because the original smaller home relied on a ladder to access the upper floors. Rather than completely reorganizing the floor of the older home to make room for stairs Charles Lane likely added them as part of the building's new extension.

Unfortunately the south east face of the building, where any evidence of a linhay and lower roofline left on the building would be found, were not exposed for assessment during renovations. Future alterations to this side of the building may help reconstruct the history of the building. Regardless, using the evidence available we can assume that the building was either 1) originally a full two stories in height on the front with a low sloped roof that was not separated from the second floor and extended backwards similar to Mill's second generation style house, or 2) originally a very small one and a half story building with a linhay which was completely re-framed during renovations so that the studs on each side of the building were completely uninterrupted (see image 2, above).

3. 2020 Structural Assessment

In the spring of 2020 the SFMC invited Barbour Services Inc. to conduct a building assessment for the Salvage Fisherman's Museum. This assessment found a number of critical structural concerns which would need to be addressed for the building to be safe enough to welcome visitors and tourists. In the winter of 2020 HeritageNL staff also conducted a brief assessment of the building while doing research for a heritage report which included new details on some of the key heritage features of the building.

The following text summarizes the findings of the 2020 structural assessment by Bill Barbour of Barbour Services Inc. with supplemental details from the HeritageNL report.

3.1 Foundation

The foundation of the museum building was found to be in a severe state of disrepair during initial assessments. Barbour Services's inspection revealed that there were several loose and rotted wooden shores which would need to be secured or replaced to stabilize the building. From the exterior and interior of the building the impact of foundation settlement on the structure, including a distinct sag along the roof line, sagging in the interior floor, and a gap between the stone chimney foundation and the floor, was clear.

In their assessment, HeritageNL identified a number of original rough sawn logs and tree nails, called trunnels. As examples of traditional and historic vernacular building methods both of these components contribute significantly to the character and heritage value of the building.

Due to the natural incline and rocky topography of the site there were no major drainage problems identified.



Image 3 (Top): View of the foundation between the historic and new portions of the building (Photo by Maryssa Barras 2021)

Image 4 (Second): Shore (Photo by Dale Jarvis, 2020)

Image 5 (Third): Foundation stringers (Photo by Dale Jarvis, 2020)

Image 6 (Bottom): Close up view of trunnels in foundation (Photo by Dale Jarvis, 2020)



Image 7 (Top): First story interior of the museum. (Laurie Parsons Penney, 2016)

Image 8 (Left): First story interior of the museum (Bill Barbour, 2020)

Image 9 (Bottom Left): Second story interior of the museum (Bill Barbour, 2020)



3.2 Interior

The entirety of the building is framed in wood with the exception of old chimney remnants in the form of a masonry wall on the north gable end of the building. The masonry wall was reported to be in good condition by Barbour Services Inc. The interior structure of the building was also reported to be in good condition with no signs of concern along ceiling beams or staircase.



The only area of concern identified in the interior of the building was the flooring on the first level, which was uneven and sunken in in different places. The flooring material on the first level was poor-quality linoleum flooring which has been improperly installed, and which was lifting in certain areas giving the floor a 'squishy,' or 'bubbly' feeling. While not structurally critical, this flooring is not authentic to the building's heritage value and was identified as a safety and tripping hazard. All of the structural issues with the floor were noted to be caused by the foundation below it.

All of the flooring on the second level except for the south gable end bedroom was exposed wood in good condition.

3.3 Cladding

While the exterior cladding of the building did not appear to be in an overall dire condition during initial inspections, Barbour Services noted that windows trims and corner boards were heavily impacted by dry rot, and there were a few areas in need of being replaced which had been poorly repaired in the past. The full extent of the rot's impact on the building could not be assessed without removing the clapboard.

Between the time of the initial inspection in 2020 and renovations in 2021 the state of the exterior clapboard had deteriorated and was in clear need of repair. The clapboard on the western gable end of the building was in particularly poor condition.



3.4 Windows and Door

All of the windows in the building were reported to be in poor, but salvageable condition at the time of the building assessment. Barbour Services noted that some, but not all, sills and sashes would need to be replaced due to rot, and that the front door's frame would also need to be replaced in order to be safe to use.

HeritageNL noted that the windows all contained historic glass, which contribute to the building's character and authenticity. It was recommended that the glass be preserved where possible.



3.5 Roofing

Roofing was reported as being in good condition overall. Barbour Services noted that shingles were in good condition, that there were no obvious leaks in the roof, and that boards were in fair condition. The only area of concern on the roof was the large sag caused by the uneven foundation settlement. While the sag itself was not of concern, it was caused by shifting beams which would need to be reinforced to ensure their stability. Barbour Services reported that this could be addressed, again, by stabilizing the building foundation.

HeritageNL noted that the distinctive sag of the roof has become an iconic part of the building's character, and that work done to stabilize the roof should aim to preserve this feature.



Image 10 (Top): View of clapboard prior to restorations. (Photo by Bill Barbour, 2020)

Image 11 (Middle): First story window close-up. (Photo by Bill Barbour, 2020)

Image 12 (Bottom): Exterior door and door frame prior to restorations (Photo by Bill Barbour, 2020)

4. 2021 Renovations Overview

In the spring of 2021 Barbour Services Inc. began renovation work on the Salvage Fisherman's Museum. The original work contract struck specified that work would not begin prior to May 17th, 2021 in order to ensure that a renovations could be properly monitored and recorded. Due to scheduling issues, Barbour Services requested that some work begin earlier, in early April 2021. The SFMC agreed to amend the start days for renovations so that windows and the front door could be removed and transported to Lumsden for offsite restoration. Shortly afterwards, the SFMC also granted Barbour Services Inc. request to begin work on the building foundation mid-April in order to better accommodate their scheduling.

4.1 Foundation



Barbour Services started work on the foundation in late April 2021. Structurally, foundation work needed to be addressed first and foremost to stabilize and level the building's floors and walls before any construction was completed. Given the dire state of the majority of the foundation a great deal of structural elements could not be preserved but, keeping in line with the *Standards and Guidelines for the Preservation of Historic Places*, the only historic elements replaced during renovations were those which could not be saved or salvaged. In accordance with the *Standards and Guidelines* local lumber milled by two of the project workers in Lumsden was used, where possible, with the exception of a large 6x8 beam installed on the front sill of the building.



As noted in Barbour Service's initial assessment the majority of shores were severely rotted (see top left image), which had caused a great deal of uneven settlement and warping in the building. To address both of these issues, the building was raised and levelled before any shores were replaced. Where possible, trunnels (tree nails) used in the older foundation construction were preserved (see Image 14, left).



Image 13 (Top): Image of the rotten bottom of a removed foundation shore. (Photo by Maryssa Barras, 2021)

Image 14 (Bottom): Image of preserved sleeper and trunnel (Photo by Maryssa Barras, 2021)

Image 15 (Right): Image of new foundation shores during installation and levelling (Photo by Barbour Services Inc, 2021)



Image 16 (Top): Exterior view of replaced front foundation shores and sill (Photo by Barbour Services Inc, 2021)

Image 17 (Middle): View from interior of replaced front foundation shores and sill (Photo by Maryssa Barras, 2021)

Image 18 (Bottom): Image of the completed vertical skirting (Photo by Maryssa Barras, 2021)

The most dramatic renovations to take place were, predictably, to the front ocean facing façade of the museum building. This façade of the building is generally exposed to the most wind, rain, snow drifts, etc. which all increased the deterioration of the foundation. None of the six the shores along this edge of the building were original, although exactly when they were installed was unclear. All shores were all resting on large lain stones and were completely rotted at their base. The sill had previously been replaced sometime during the 20th century and was in very poor condition. The deterioration was so bad, in fact, that the carpenters noted they were surprised the front edge of the building hadn't collapsed yet. As a result of this, the entirety of the front foundation of the building was removed and replaced.

In order to help prevent future deterioration of the foundation along the front of the building new shores installed were embedded one to two feet below ground, directly on bedrock. Additional cross beams were lined across the front foundation of the building to better distribute loads and to strengthen the overall construction. Grey vertical plank skirting was later installed along the building's foundation.

The SFMC had some discussion about whether to install vertical or horizontal skirting. Some community members recalled the museum having horizontal skirting, and others recalled vertical. At the time of renovations the SFMC did not have access to any historic images of the museum which clearly showed the skirting. Horizontal skirting is unusual in heritage buildings like this and, across the town of Salvage, all comparable homes and buildings feature vertical board skirting. As a result of this, and in consultation with HeritageNL the museum committee opted to install vertical skirt boards. Subsequent community research undertaken after the renovations were completed revealed historic images of the museum show that the building had horizontal skirting in the 1950s, likely throughout the building's time as a home for the Heffern family (see Image 19, next page). As a result, future restorations should consider installing horizontal skirting.



Both gable ends of the foundation were in far better condition than the front edge of the building and required little intervention. The western facing gable end, which supports the old chimney's masonry wall, was in particularly good condition in large part because the foundation elements along this edge all rest on a raised section of bedrock that provides excellent drainage. This edge of the building could have been adjusted to make the interior more level, but doing so would mean risking cracking or undermining the structurally sound masonry above it. Given the good condition of the foundation along this edge and the risks associated with levelling the area, this portion of the foundation was left entirely untouched. The eastern gable end was in similarly decent condition, and the only intervention needed along this edge of the building was to replace rotted shores.



The back edge of the building, which is lined by extensions built to house the museum reception and washroom, and the interior portions of the building were in fair condition. Work done to this portion of the building was limited to replacing rotted shores.

Across the center of the building timber stringers were preserved, and rotted shores were removed.

Image 19 (Top): 1955 image of the front of the Lane/Heffern house which now houses the Salvage Fisherman's Museum showing horizontal grey skirting separated from clapboard by a row of darker wood. (Photo provided by Arthur Heffern and Beverly Hunter)

Image 20 (Bottom): Image from c.1970 of the new house built by Wilfred and Ida Heffern next door to the museum. On the bottom right the vertical grey plank skirting on their new house is visible. (Photo provided by Arthur Heffern and Beverly Hunter)

4.2 Cladding

Overall, cladding and exterior wall components of the building were in far worse condition than was reported in 2020. The clapboard along the building hid some extreme rot and two different ant infestations along the front and east gable end walls. Corner boards were similarly all in very poor condition, and were unsalvageable.

While the extent of the rot and ant infestations meant that a large portion of the building's sheeting needed to be replaced, the majority of the sheeting impacted was not historic, and had likely previously replaced sometime in the 1970s-90s. During renovations original sheeting from the late 19th century was found on the upper halves of the front/east gable sides and on the western side of the building. This older sheeting was found to be in good repair and was preserved by Barbour Services.

The western gable, stone masonry, side of the building, was the best preserved side of the building overall. The exterior clapboard on this side of the building initially appeared to be in a severe state of disrepair, but the entirety of the original sheeting and some pieces of birch bark were preserved. The stone chimney wall likely had a significant impact on the excellent preservation of this side of the building.

Studs on the east gable side of the building were all in a fair state, little intervention was required to preserve these. The studs across the front of the building appeared to be in poor states, with all studs showing clear evidence of rot. Fortunately, the rot was either superficial or only penetrated partway through the studs. As a result of this, Barbour Services contractors were able to preserve the original studs by adding supporting sister studs where needed.



Image 21 (Top Right): Damaged clapboard on the west gable end of the building (Photo by Maryssa Barras, 2021)

Image 22 (Middle Right): Close up of rot and ant damage on the front façade (Photo by Barbour Services Inc, 2021)

Image 23 (Bottom Right): Close up of original stud with surface rot (Photo by Maryssa Barras, 2021)



Image 24 and 25 (Top left and right): Close up of removed clapboard showing rot and past repairs (Photo by Maryssa Barras, 2021)

Image 26 and 27 (Middle left and right): Images of the loose stone fill through gaps in original sheeting from the chimney wall on the west gable end of the building (Photo by Maryssa Barras, 2021)

Image 28 (Bottom Left): Image of the west gable end of the building showing a piece of birch bark (Photo by Maryssa Barras, 2021)

Image 29 (Bottom right): The front of the building with new sheeting installed on the bottom and original sheeting at the top (Photo by Maryssa Barras 2021)



Image 30 (Top left): View of front façade being sheeted (Barbour Services Inc, 2021)

Image 31 (Bottom left): View of the intact sheeting on the east gable end of the building (Photo Barbour Services Inc, 2021)

Image 32 (Top right): Image of the west gable end of the building with intact sheeting (Photo by Maryssa Barras, 2021)

Image 33 (Bottom right): The front of the building during construction (Photo by Maryssa Barras 2021)

Of all four sides, the front of the building was in the worst state. The vast majority of sheathing on this side of the building needed to be replaced. Underneath sheathing the studs on the front of the building suffered from a great deal of surface rot, although the studs themselves were still in great overall condition. Original studs were all preserved, and sister studs were added where needed for additional structural support.

A small strip of exposed siding on the back of the building was replaced without issue, and the condition of the back of the building was comparable to the west gable end.

Lumber used for sheathing was acquired and milled from the nearby Lumsden area by construction workers. Clapboard lumber came from a supply store. As specified by HeritageNL, #15 tar paper was installed underneath the clapboard in order to weatherproof the building. The clapboard installed first primed before being painted white with two coats latex paint using Benjamin Moore's Waterborne Exterior Paint from their Aura line as recommended by HeritageNL (Mellin 2006).

4.3 Windows and Door

Windows were removed prior to any major work on the building and restored off site. The majority of window boxes across the building needed to be completely replaced as a result of extensive rot. Even in the least affected areas, rot had warped and degraded the wood to such a degree that it would be impossible to create a watertight seal. Where possible, elements of the older window framing was preserved. In total, only one window was preserved in its entirety (minus the exterior window box).

Offsite, window units were repaired and restored by first scrapping and cleaning any areas of concern, then filling in gaps with wood putty to tighten loose frames. Once the frames were restored they were painted with three coats of linseed oil paint with added zinc. This paint had an unusually long drying time, taking nearly a week between coats to properly dry. As a result, some of the paint on the window frames is 'drippy' and uneven, and some of the new frames were painted with their final coats after installation. While imperfect, this uneven paint job is more authentic to the original aesthetic of the windows than perfectly even coats.



Image 34 (Left): Exterior view while windows were removed for restoration (Barbour Services Inc, 2021)

Image 35 (Right): Close up image of a window box prior to being removed which shows extensive rot and wear (Photo by Maryssa Barras, 2021)



Image 36 and 37 (Top left and middle): Interior view of window boxes during restoration (Photo by Maryssa Barras, 2021)

Image 38 (Top right): Removed top attic window, still in its frame (Photo by Maryssa Barras 2021)

Image 39 (Middle left): Rot damage to first story window internal structure (Photo by Maryssa Barras, 2021)

Image 40 (Middle right): Newly constructed window boxes prior to being installed (Photo by Maryssa Barras 2021)

Image 41 (Bottom Left): Installed window box (Photo by Maryssa Barras 2021)



While nearly all of the original windows contained historic glass, this glass needed to be removed in order to properly restore and re-seal the window frames from leaks. While the historic glass was in excellent condition prior to restorations, they were made from a particularly brittle material prone to breaking. Unfortunately, the caulking previously used to seal the windows was tough and needed to be scraped off of the fragile glass with a fair bit of force. Between the removal and scraping processes, all of the original window glass was, regrettably, destroyed or cracked. As a result, all new glazing needed to be installed in the restored frames. Glazing was sealed in the restored frames using #33 putty.



All exterior window boxes were not salvageable and had to be reconstructed. The exterior boxes were installed prior to clapboard over tar paper for a watertight seal, but the interior frames and windows were not reinstalled until after the clapboard was completely replaced. The exterior boxes were also caulked both before and after windows were installed, with a lower sill angled at a standard 10° to prevent water pooling.

Image 42 (Top): View of front façade with windows installed (Photo by Maryssa Barras, 2021)

Image 43 (Middle, above): Interior view of installed windows (Photo by Maryssa Barras, 2021)

Image 44 (Right): Close up image of the second story west gable end window – the only window completely restored without replacing components – post restoration (Photo by Maryssa Barras, 2021)



Despite being offset to open, prior to restorations all of the windows were so warped and swollen that none of them could open easily – if at all. The linseed oil paint used on the original windows had also fused different components together over time, making it impossible to open most windows without damaging the paint. In order to make the museum's windows more functional the interior components of the window jamb were left unpainted so that the windows would be able to open more easily.



Similarly to the window frames the front door frame for the building was rotten beyond repair and needed to be replaced. This is not surprising given that the door had been notoriously leaky prior to renovations, and had been sealed with rags for years. Restorations to the door were completed offsite, and four pieces of the original coloured glass were saved. Three pieces of coloured glass, the top blue panel and two square orange corner panels, shattered during restorations. Barbour Services technicians initially installed clear glass to replace the panels which had broken. Given that the coloured glass was an important characteristic component of the building the SFMC felt it was integral to ensure that coloured glass was re-installed in the door. The door was therefore re-glazed with correctly coloured glass and re-installed at a later date.

4.4 Roofing

As mentioned in Barbour Services Inc's initial assessment, the roofing was in overall good condition. Some areas of concern included the joints between the old and new portions of the building, but these were found to be in excellent shape when roofing was removed. While cedar rather than asphalt shingles would not have been used on the original building, the Salvage Fisherman's Museum has sported asphalt shingles since at least 1948. Given the high cost of cedar shingles and the fact that the building has been covered with asphalt shingles for over 70 years, the SFMC in consultation with HeritageNL agreed that restoring the building with asphalt shingles would not reduce or take away from the building's character.



The characteristic sag of the museum's roof line was preserved throughout renovations, although it was mildly straightened as a result of foundation work. No work was needed to structurally support the roof.

The biggest alteration made to the roof is the addition of a new ridge vent, which was originally recommended by HeritageNL to promote proper ventilation through the building. The ridge vent has mildly impacted the integrity of the museum's roof line.



Image 45 (Top): Image of the stained glass door (Photo by Nancy Murphy, 2020)

Image 46 & 47 (Middle and Bottom): Images of the roof undergoing restorations (Photo by Maryssa Barras, 2021)

4.5 Interior

While restorations focused primarily on updating the exterior of the museum building some interior restorations were also completed, including preparations for the installation of new vinyl flooring on the first floor. The museum's previous flooring consisted of a checkered linoleum material installed sometime after the new washroom addition was put in. While Arthur Heffern informed us that the museum's flooring was originally only covered with red painted canvas (which he specified was 'Grand Falls' canvas) he was not able to confirm if this meant the canvas was produced or imported from Grand Falls.

Historic images reveal that linoleum flooring had been previously used in the home as early as August 1957. As mentioned earlier in this report (see section 3.2) the flooring on the first story of the museum was such a bad shape that it was held together by duct tape across several seams and between rooms. While replacing the linoleum with red canvas or new linoleum would both be historically accurate, neither of these materials would be capable of withstanding high levels of traffic from tourists. This, combined with the limited funds available, led the museum committee to purchase vinyl flooring to protect the wood planks beneath it. This flooring will be installed to cover the entirety of the first floor of the museum, including the historic home and two additions, in the fall of 2021.

Should funds permit, the committee could consider purchasing some canvas floor coverings in the future.

In the spring of 2021 the SFMC had plans to install additional outlets and lighting across the museum, which would be made easier to do while the exterior clapboard was removed. Unfortunately, due to scheduling conflicts Barbour Services Inc. was not able to provide an electrician and the SFMC was not able to find a different electrician to install new plugs while the exterior of the walls was exposed. As a result of this, the SFMC decided to focus on more pressing issues and delay its plans to contract an electrician to the fall of 2021.

4.6 Additional Exterior Improvements

While not part of the historic building itself the walkway/decks along the museum building were in very poor repair. The walkway behind the building was in especially poor condition, with rotted and broken boards throughout. The railing on the eastern walkway which lines a steep drop into a ravine was, additionally, poorly secured. Given that the condition of the walkways presented a severe safety hazard Barbour Services Inc. generously replaced rotted or concerning boards throughout both walkways and reinforced the railing on the eastern walkway where necessary. Barbour Services Inc. also installed an additional gate door on the back walkway in order to discourage visitors from crossing through the neighbouring property and to encourage them to use the front entrance.



Image 48: The interior kitchen area of the museum in 1957 (Photo provided by Arthur Heffern and Beverly Hunter)

5. 2021 Renovations Summary and Impact

Restorations completed this summer have resolved all of the major structural concerns identified in the historic Lane/Heffern house portion of the museum building. Prior to renovations the museum was at risk of collapse and was not suitably safe to welcome visitors. Having been stabilized and re-clad, the museum building is now completely safe for visitors to enjoy and is far stronger and more resistant to extreme weather conditions. With its new roof and weatherproofing, the museum is also able to provide a far more suitable and stable environment in which to house artifacts.

Overall, in accordance with heritage *Standards and Guidelines* (Parks Canada 2010) the majority of the building's original and historic components were preserved, including sheeting, studs, foundation stringers, front door, and most window frames.

5.1 Future Considerations

The most pressing issues facing the museum for the moment all relate to general maintenance and property upkeep. Most critically the museum's current property is quite limited in size. In fact, the fruit trees and domestic plants which grow in the gully in front of the museum are actually on crown land (see appendix 1, pg. 21). This places important components of the heritage building at risk of being purchased and developed by outside parties. This issue was also recently identified in the Town of Salvage Municipal Plan (2021) and Development Regulations (2021), developed by Baird Planning Associates, and should be made a priority in the museum's strategic plan and vision.

In terms of infrastructure, the historic portions of the museum building are now all very stable and secure. The newer additions behind the building, however, were not included in the summer 2021 renovations plan and will likely require some attention in the coming years.

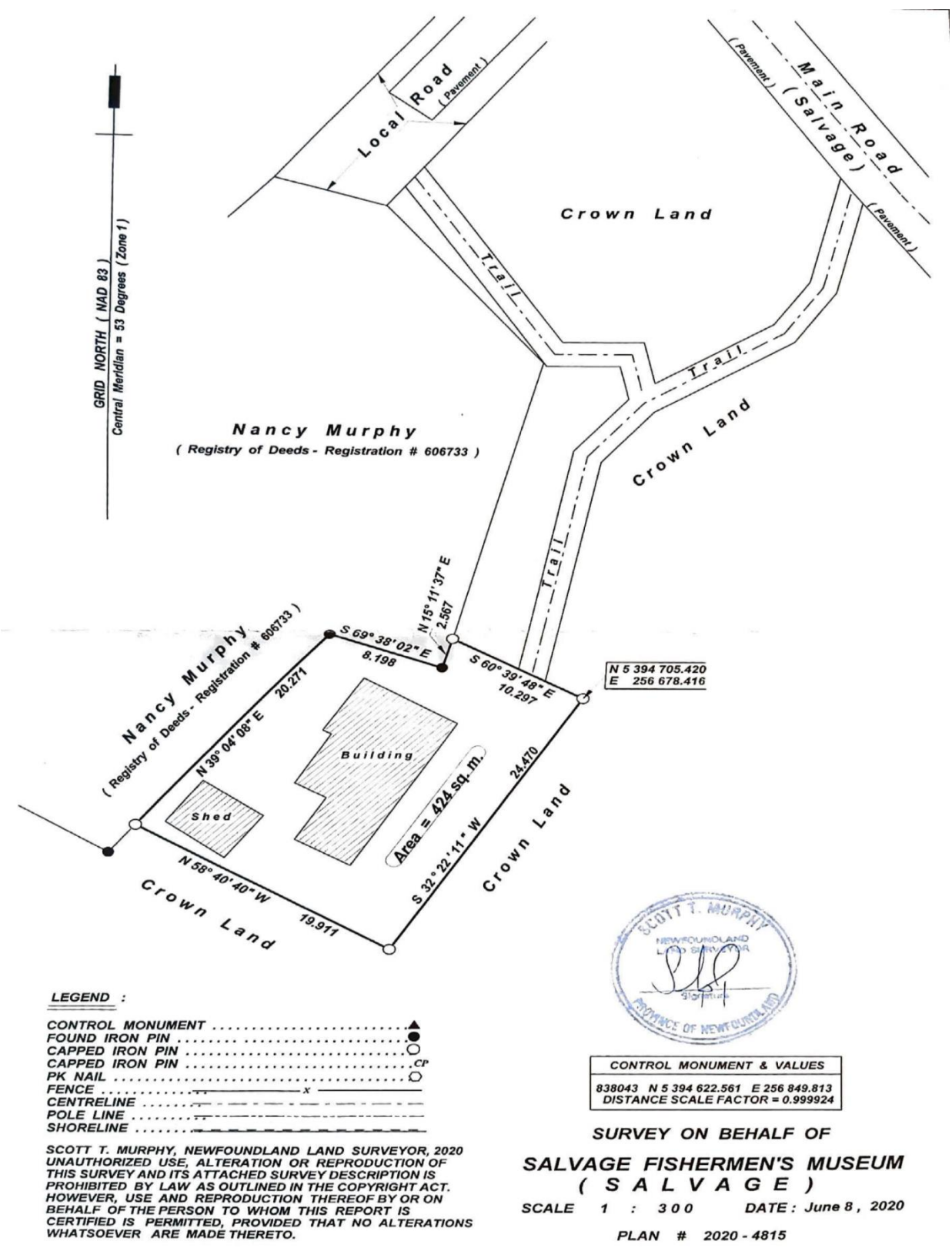
In addition to obtaining the crown land surrounding the museum's current property limits, another issue the museum should seek to address is its small size. The size of the museum currently limits its current ability to appropriately store and display all of the items in its collection and on loan. The addition of the shed building several years ago significantly increased the museum's exhibit capacity, but there remains an issue of space. As a tertiary priority then, the SFMC and Town of Salvage should consider options like purchasing a new building in town (ideally a fishing stage) or re-constructing some of the property's additional historic out buildings in order to increase the museum's total square footage and exhibit capacity.

As previously noted, there was some disagreement from community members on what the original skirting looked like for the museum building prior to the grey plywood panels that surrounded it at the time of renovation. With the tools and knowledge the SFMC had at the time, and in consultation with HeritageNL, the skirting was installed vertically. As community research has progressed, however, newly discovered photos from the 1950s and 60s have revealed that the skirting at that time was, in fact, laid horizontally. While it is possible for the skirting style to have changed several times throughout the building's history from vertical to horizontal and back, without any photographic evidence of vertical skirting any future renovations should seriously consider installing horizontal plank skirting.

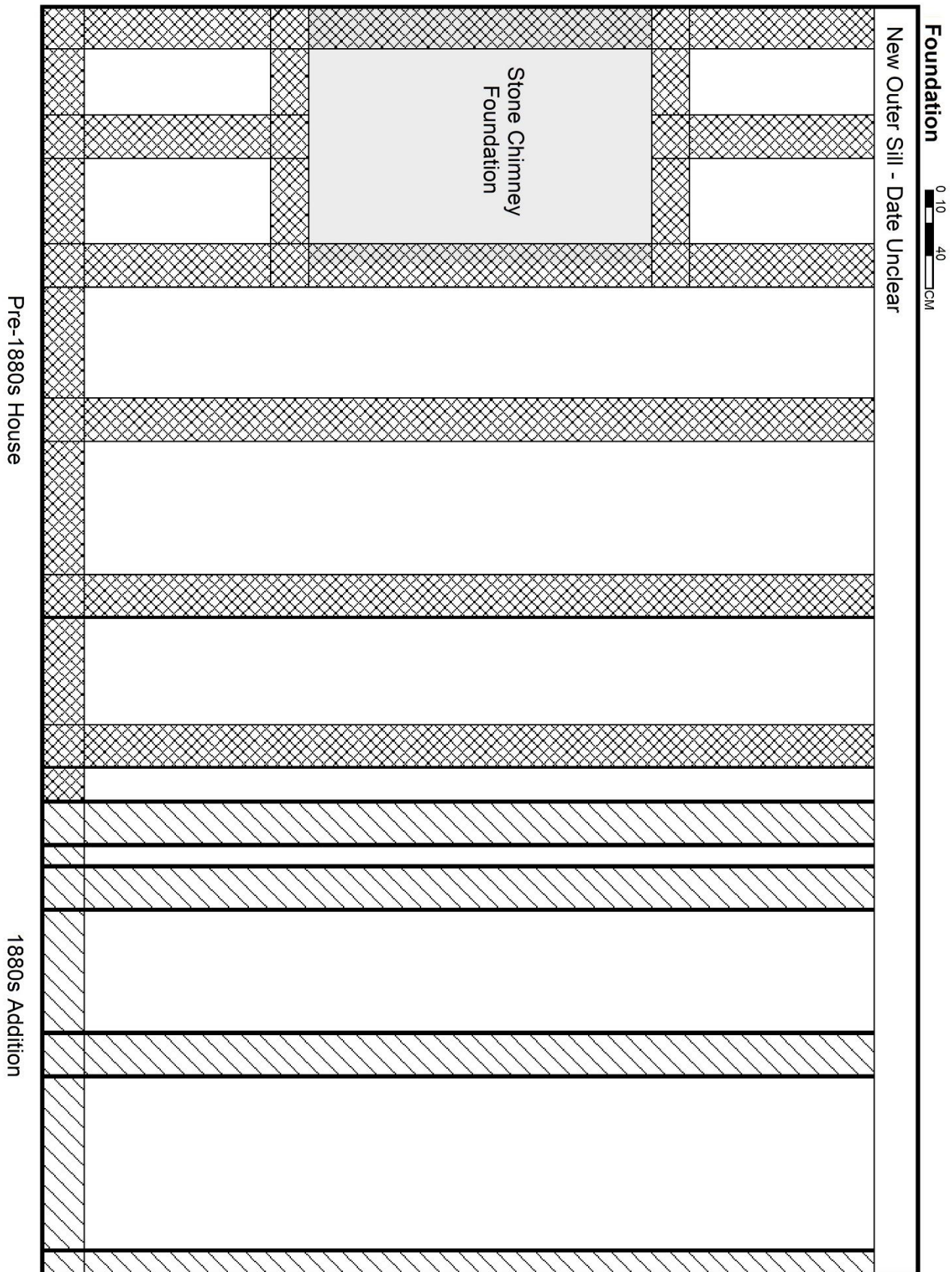
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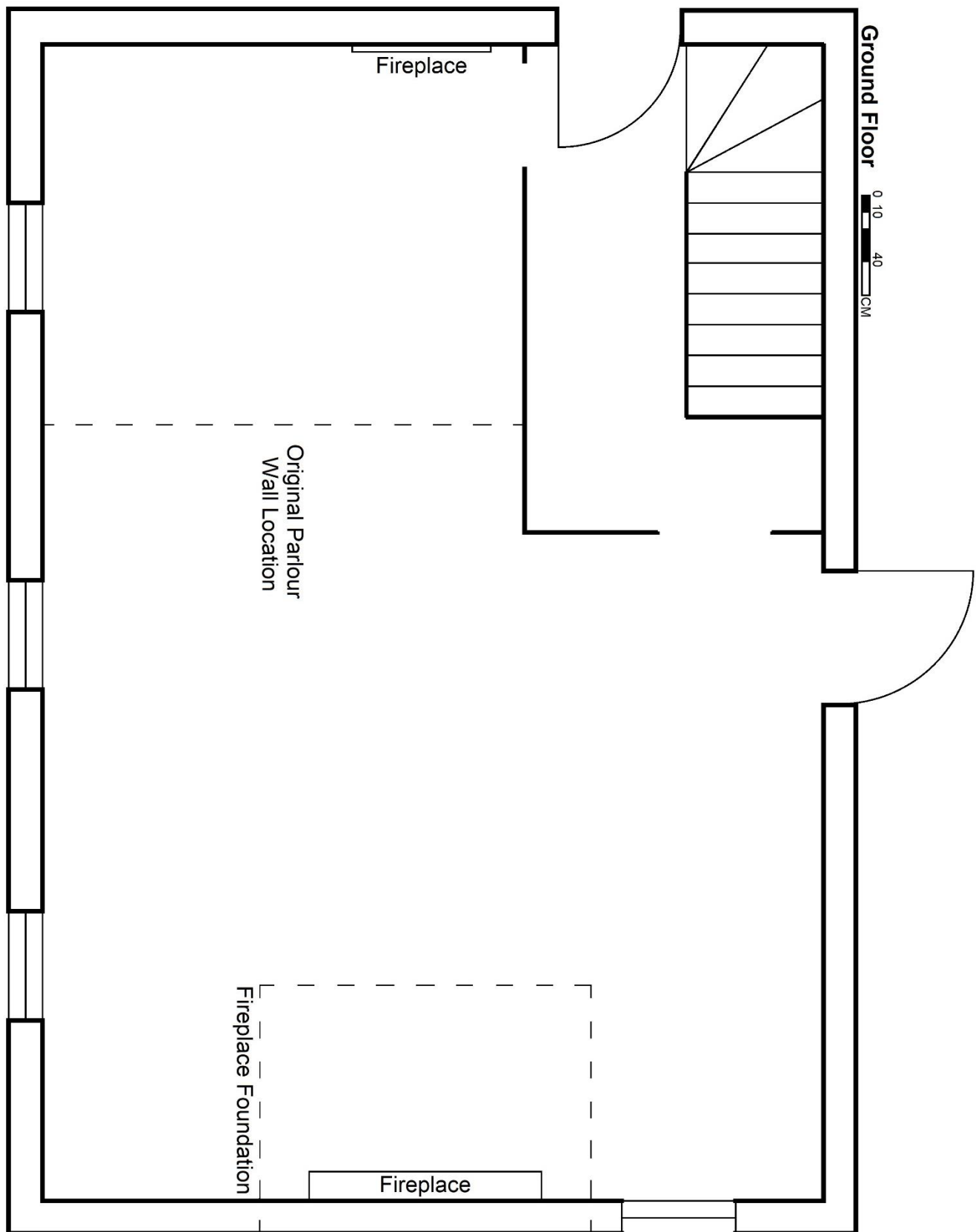
Appendix



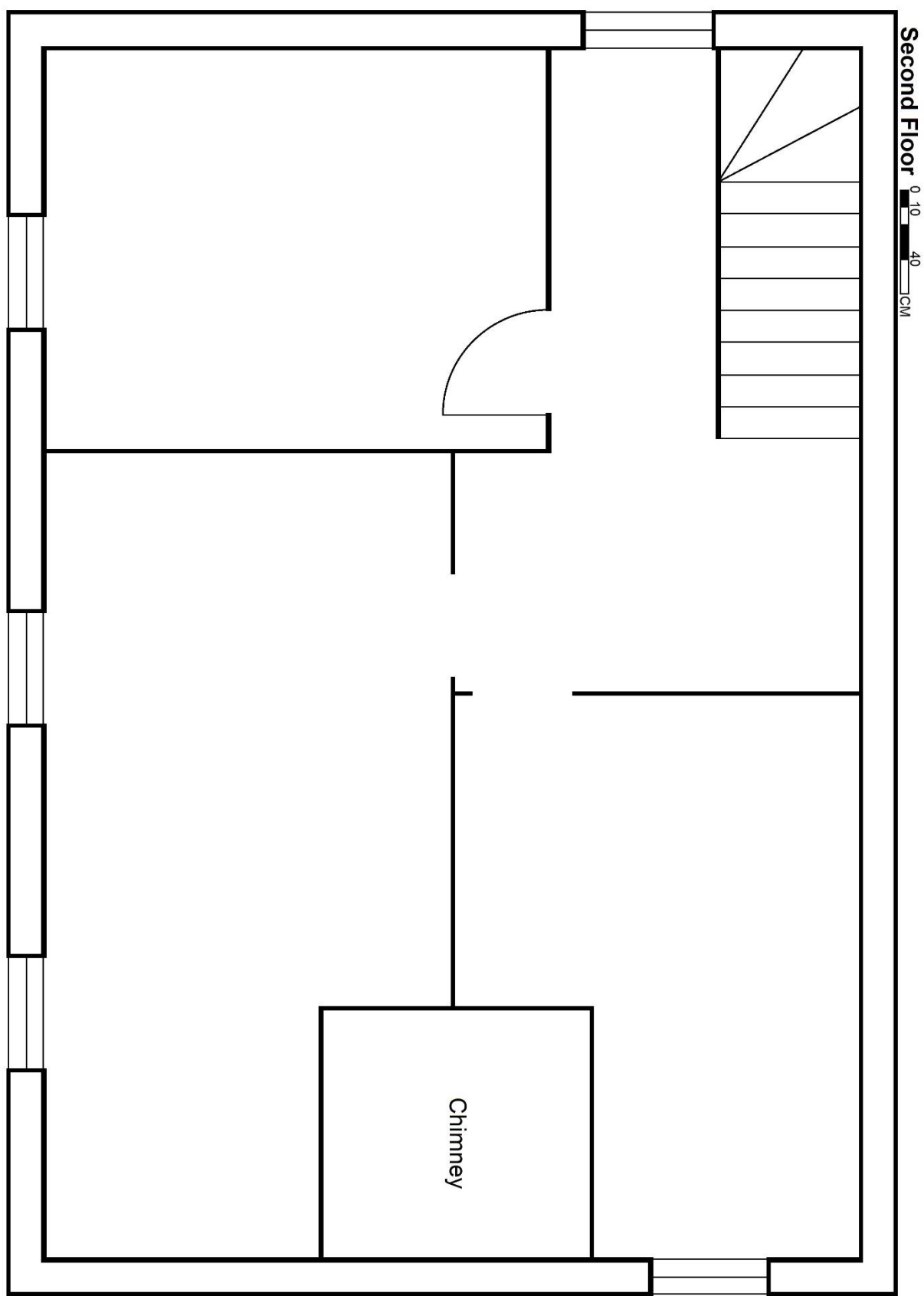
Appendix 1: Property survey of the Salvage Fisherman's Museum, June 8, 2020.



Appendix 2: Scaled drawing of the Lane/Heffern house's foundation by Maryssa Barras (Jarvis and Barras 2020)



Appendix 3: Scaled drawing of the Lane/Heffern house's first floor by Maryssa Barras (Jarvis and Barras 2020)



Appendix 4: Scaled drawing of the Lane/Heffern house's second floor by Maryssa Barras (Jarvis and Barras 2020)